

First Published in 1599

Part of a large collection of works by this composer

Chamber Music

Performed by a consort of Viols

The Pavane is a moderately slow courtley dance in duple time (processional Style)

The Galliard is much more energetic and in triple time

Although paired up in this setting it is unlikely they were intended to be performed together as their keys, instrumental ranges, themes and descriptive titles are all different.

Although Holbourne used dance forms for both movements, the dense counterpoint provides independent melodic interest for all five players and indicates this music was more for listening to than dancing.

Structure

Both movements consist of three independent sections, known as strains. (popular at the time)
Summarised as AA, BB, CC

Galliard has symmetrical Sections, each being 8 bars with cadences every 4 bars in sections A&B reflects the dance style.

Pavane is much more irregular, A(16) B(17) C(26) Indicating again not intended for dance.

Tonality

Pavane – D Major, with perfect cadences to the tonic at the end of the first and third movements, with a cadence to the dominant (A Major) at the end of the middle strain.

The tonal system of related major/minor keys was only starting to develop at this time, but is reinforced here with a tonic **pedal** in bars 34-39 and dominant **pedal** in 54-57

Modal system still evident, with use of **false relation** eg, Bar 13 G followed by G#

Galliard – D Minor, the first and last strains end with a perfect cadence in D Minor (both including a **tierce de picardie**) while the second strain ends with a phrygian cadence (IVb – V) in D Minor.

Melody and Rhythm

Pavane starts with a dotted descending line, moving by step from tonic to dominant. – Recognised this as a gesture frequently used to show grief in Elizabethan music.

Anthony Holbourne

The melodic writing is mainly **Conjunct** (moving to adjacent notes) with the occasional small leap

Wider leaps, when they occur are usually followed by balancing stepwise movement in the opposite direction. (See bar 34-37 Upper part of the pavane)

The elegant style of the pavane is captured by using simple minim, crotchet rhythms, with the occasional discreet syncopation, giving more life.

The galliard is much livelier, conveyed in the first section using dotted rhythms, and two different syncopations. The first caused by the off beat entry of the dotted figure in the fourth voice part, and occurs everytime this figure enters. The second is caused by changing from duple to triple time without changing the actual time signature. Hemiola is used in the second and third strains.

Texture

Pavane is written in 5 part imitative counterpoint, however this is hard to identify due to the lack of rests.

At the start of the second section the counterpoint is adapted to make a longer motif.

Third section uses a motif which is an inversion of the original counterpoint motif.

The Galliard is more varied, with pervasive imitation in sections A&C and a largely homophonic middle section

Harmony

Majority of chords are root position or first inversion triads

Cadences at the end of strains are perfect, except for section B in Galliard which is phrygian (imperfect)

The only on the beat dischords are suspensions often decorated as they resolve. (decorations)

Suspensions are a musical device where the note is first sounded in a consonant context (the preparation) and then held over (or repeated) with a change of chords so it becomes a dissonance. Finally there can be the resolution where this note comes back around to a consonant chord.

DANGER Not all tied notes are suspensions, please check to ensure you see the suspension.

The Score

Notice there are no performance directions (it was not common to give that sort of detail on a score at this time) No tempo or even dynamic markings, it was left to the performers and conductors to craft a performance from the notes on the page.

The score is not as tidy as the scores used today, the parts often move across different lines.

3rd Part uses the C Clef, be aware of this if using examples from the score (the C line is the middle of the clef)